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# CHALIF STUDIES in RHYTM and EXPRESSION

by

LOUIS H. CHALIF

BOOKLET I

CONTAINING SERIES 1 and 2

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# DIVERS DIRECTIONS

The class should form in a circle for these Greek exercises unless otherwise stated, and move around the room in counter-clockwise direction.

Before beginning an exercise the arms should be lifted thru 1st to 2nd pos., and all should be standing on Lf with Rf resting on the floor behind, with knee relaxed, so that the knees are rather close together.

If Greek exercises are performed at an exhibition of dancing, each exercise should be finished with arms in 2nd pos. and the arms should not be lowered between exercises.

Each series as it stands, except the relaxing exercises, is suitable for an exhibition, but the exercises should be done fewer times than when practicing. A series may be shortened however, if desirable.

The Chalif Text Book of Greek Dancing (price $3.00), sets forth in detail the principles of Greek dancing, and endeavors to give an idea of its majesty and beauty,—in other words the ideals for which to strive.

The first rule is, "Relax." The chief ideals are naturalness, which is made up of repose, simplicity and sincerity, and results in beauty.

We hope that the thought in each of these exercises under the heading "Expression," will help the teacher to bring out the pupils' expressiveness.

## THE SUPPLEMENTARY MUSIC

For this booklet and also for booklet II is entitled, "Music for Studies in Rhythm and Expression." Price, $3.00, postage 20c. It comprises a careful selection of classical music which is rarely beautiful.

Each selection bears the title of the exercise it accompanies, which makes it very easy for the pianist to turn to the right page. Each selection of music fits its exercise to a nicety in spirit and rhythm, so that the music leads and inspires, and almost insures a correct and beautiful interpretation of the exercise. Moreover, since music for Greek exercises is very difficult to find, it will save a vast amount of time and trouble to get this volume already prepared.

## SERIES I

In this series there are obviously too many exercises for a single lesson. The teacher should choose 8 or 10 of them, and avoid teaching similar ones in the same lesson.

### RELAXING

*3 Steps For'd and Close, Bend For'd, Rise, 3 Steps Back*

The music is in slow 4/4 time, e. g., the selection by Rubinstein in, "Music for Studies in Rhythm and Expression," that is entitled, "Relaxing."

Formation: A circle, all facing center.

Take 3 steps toward the center, starting Rf (ct 1, 2, 3), rest (ct 4). Starting with arms hanging naturally at the sides, lift them high for'd and upward, looking up, with chest lifted. 2 meas.

Standing on the whole sole of Rf with Lf pointed backward, the knee relaxed, bend for'd with controlled m'v't at first, then collapse at the last. At first bring the arms down slowly, with palms turned up and elbows bending considerably, then let them fall for'd, dangling loosely from the shoulders (4 cts). . 2 meas.

Remaining on Rf, slowly lift the body, thinking of straightening the lower part of the spine first, then the middle of the back, and lastly the neck, and lift the arms lazily too (4 cts). . . 2 meas.

Take 3 steps backwards toward the circumference, starting Lf (ct 1, 2, 3), point Rf back, resting it lightly on the floor with knee relaxed (ct 4). Slowly let the arms fall to a low 2nd pos., the head drooping to R. . . 2 meas.

Repeat, starting Rf always.

## EXPRESSION

Come for'd to greet your friends in the class with a dignified obeisance. But keep the most of your mind on relaxing. Lift your arms as if they were heavy weights, then fall for'd because it is easier than standing upright, and raise your body and arms as if they were so heavy that they must be lifted by degrees.

## THE RISING SUN

### 3 *Steps For'd, Arms 5th; Rest, Opening the Arms*

Music, 6/8 Time

The music will be counted, one, two, to a meas.

In these exercises move for'd around the circle unless otherwise stated.

Take 3 steps for'd, starting Rf and raising the arms thru 2nd to 5th pos. (ct 1, 2, 3), hold (ct 4). Remaining on Rf, slowly open the arms, the R arm going for'd head-high, and L arm backward at shoulder level, while leaning for'd slightly and looking backward toward the L (ct 3-8). The class should now have the shoulders turned toward the center of the circle. . . . . 4 meas.

Repeat, starting Lf, all turning the shoulders outward. . . . 4 meas.

Continue starting with R and L feet alternately.

#### Expression

Raising the arms to 5th pos. symbolizes the rising of the glorious round sun, and the opening of the arms spreads its rays over the earth to bless it.

## WALKING AND RUNNING

### 4 *Walking Steps and* 8 *Running Steps*

Music, 4/4 or 2/4 Time

Do 4 walking steps for'd, starting Rf and taking 2 cts for each (8 cts). The R arm is held for'd, head-high, and L arm downward and backward continuing the line of R arm. The face looks up in the direction of R arm. The shoulders are turned a little to L, i. e., the R shoulder seems to lead. . . . . 2 meas.

Do 8 running steps for'd, starting Rf and taking 1 step to a ct (8 cts). The trunk is inclined for'd and the arms are extended downward and backward.

2 meas.

Repeat, alternating R and L feet.

### EXPRESSION

Children will find this exercise good practice in counting. "Have you been to school today, children? Then you must be able to count 4 and 8. Now make your feet obey your head."

## MOON WORSHIP

*Step For'd, Arms 5th Amp.; Step For'd, Lowering Arms*

Music, Slow 4/4 or 2/4 Time

Step Rf for'd (ct 1), remain on Rf while slowly lifting the arms to a very high 5th pos. amp., palms up, looking up and lifting the chest (cts 2, 3, 4). The trunk bends slightly to L. . 1 meas.

Step Lf for'd (ct 1), remain on Lf while lowering the arms to a very low 2nd pos. with palms turned for'd, while bending sideward to R a little and looking down (cts 2, 3, 4). . 1 meas.

Repeat, starting Rf always.

### EXPRESSION

The first attitude is worship and praise of the moon; the second symbolizes its rays streaming down to the earth to lighten its darkness, and shed a mystic radiance over the common place things of the day.

## 3 *Steps For'd, Then Raise the Opposite Arm*

Music 6/8 or 4/4 Time

The music will be counted one, two to a meas.

Take 3 steps for'd, starting Rf (ct 1, 2, 3), rest (ct 4), remain on Rf with Lf resting on the floor behind (ct 5-8). During cts 1-4 have the arms in 2nd pos., palms down, where they may wave up and down slightly, in time to the music. During cts 5-8 swing the L arm slowly for'd and upward, turning the palm up, while keeping R arm in 2nd pos. and bending slightly sideward to L. 4 meas.

Repeat, starting R and L feet alternately.

### Expression

Those just entering on the study of dancing will find sufficient mental exertion in deciding which arm should be lifted, but more proficient pupils may imagine they are in a bridal procession, and that they frequently toss roses into the air.

## BIRDS IN THE TREE TOPS

*A Cross-step Polka and 2 Steps, in and Out*

Music, Gentle 2/4 Time

The formation is the usual circle, all facing in counterclockwise direction.

Describe a small inward half-circle in the air with Rf (prep. m'v't), move diag. for'd L toward the center with a polka, starting step Rf across in front of Lf (ct 1, and, 2), in the same direction do 2 walking steps (L and R, ct 3, 4). The trunk and head bend to R all the time. During cts 1, 2 the arms are in 3rd pos. with L arm up, palm in, and during cts 3, 4 the L arm opens to 3rd pos. amp., palm up, while the face looks up in the direction of this hand. . . 2 meas.

Repeat, starting step Lf across over Rf and moving diag. for'd R toward the circumference of the circle. . 2 meas.

Repeat all as many times as desired.

### Expression

Imagine you are in a wood filled with birds, and try to follow the flight of first one and then another, as they flit about in the tree-tops.

# EVENTIDE

## 3 *Steps Inward, Repeat Outward, Step to the Side and Rest*

Music, Slow 6/8 Time

All facing the center of the circle, take 3 steps for'd toward the center in this rhythm: step Rf (ct 1, 2), step Lf (ct 3), step Rf (ct 4), rest (ct 5, 6). The arms are lifted slowly to a rather high 5th pos. amp., palms up, the head is thrown back and chest lifted. . 1 meas.

Repeat, moving backward toward the circumference, starting Lf, and at the end inconspicuously pointing Rf backward, with knee relaxed (6 cts). Slowly place the R hand on the front of L shoulder. The L arm hangs naturally at the side, the trunk bends to R a little, the head droops gently for'd. . . 1 meas.

Step Rf to R, facing R, and slowly lift R arm high for'd and upward (ct 1, 2, 3), make an extra wave-like motion upward from the shoulder to give emphasis (ct 4, 5, 6). Look upward in the direction of the R hand. . 1 meas.

Remaining on Rf, let the head and shoulders droop for'd and curve the R arm around the head vertically, so closely as almost to touch it. The L arm remains hanging at the side. . 1 meas.

Repeat, alternating R and L feet.

### Expression

Friends gather together at eventide to offer a prayer of gratitude and humility.

# THE FOUNTAIN

*Run Toward the Center, Bend and Sway; Repeat Outward*

Music, Slow 4/4 Time, with runs in it
Formation: a circle, all facing center.

Run in toward the center, so as to form a very small, compact circle, and while running lift the arms for'd and upward (4 cts). . . . . 1 meas.

Remaining on Rf, bend far for'd, bringing the arms down near to the floor (ct 1, 2), lift the body and raise the arms for'd and high upward, parallel, with palms for'd and elbows slightly curved; throw the head back and lift the chest (ct 3, 4). On ct 4 finish the movement by throwing the hands back a little, to give accent and suggest the dashing up of water. . . . . 1 meas.

Remaining on Rf, sway the body and arms to R, the arms remaining overhead (ct 1, 2), repeat to L (ct 3, 4), extend the arms upward again, throwing the head back and rest (ct 5-8). . 2 meas.

Run backward to the circumference while bending backward gradually and opening the arms to 2nd pos. (4 cts), and finish standing on Lf with Rf resting on the floor behind, and bending as far back as is easily possible, letting the head fall back, and opening the arms far back in 2nd pos. (cts 5-8). . . 2 meas.

Holding this backward bend, if possible, sway the arms and body to the R by bringing the arms to 3rd pos., L up (ct 1, 2), and repeat this swaying to L (ct 3, 4), lift the arms diag. for'd and upward, palms in (ct 5-8). 2 meas.

Repeat, starting Rf always.

## Expression

This fountain is not a continually flowing one. There is a brilliant dash of water upward and a play of the fountain for a moment, then the water subsides and ripples go outward to the edge of the pool where they die away. Then up springs the fountain again, and so on thru the summer hours.

## SKIPPING

Music, 2/4 or 6/8 Time

This is an exercise for very young children who are not yet able to use the arms in opposition to the steps, as is customary in skipping.

Skip for'd in single file around the circle for as long as desired, having the arms in 5th pos. amp., palms down, and arms waving up and down slightly from the shoulders, in time to the music. For the sake of variety the children may all gather at one end of the room and skip down to the other end. Then if the teacher wants to be amused herself or amuse the visiting mothers, she should tell the children to skip backward to their original places, that is, without turning around, and to lift their knees for'd in doing so. If they are young they will find this very difficult, and the more difficult it is, the more entertaining the onlookers will find it.

The teacher may ask them to skip one at a time down the room to see who can keep time to the music.

### Expression

Skipping is usually the child's third accomplishment in the way of getting about, the first two being walking and running. Skipping seems to be a very natural and spontaneous expression of joy. Children all like to skip when they are happy, and when it is called "being fairies," they like it still better.

## LITTLE DRYADS

*4 Skips For'd and Turn With Little Steps*

Music, 3/8, 6/8 or 2/4 Time

Do 4 skipping steps for'd, the R arm being extended for'd, head-high, L arm backward, the shoulders turned to L a little and head and shoulders inclined for'd. . . . . 4 meas.

Turn in place twice around to the R with many little steps on the balls of the feet, which are kept close together (4 cts). The arms and body keep the pos. they now have when starting to turn, then the body straightens up and at the end is twisted far to R and bent to L and back, while the L hand is placed against the R shoulder and R arm is lifted diag. sideward and upward. This attitude should be taken on the 4th meas., at which time the dancer should be standing on the balls of both feet, which are close together. . . . . 4 meas.

Repeat, alternating R and L feet.

### EXPRESSION

Joy and animation are felt by the little dryads, or elder dryads too, when they do these lively steps.

## PALM BRANCHES

*4 Steps and Rest, Then Swing Arms to L and R*

Music, Waltz Time.

Do 3 steps for'd, starting Rf (ct 1, 2, 3), step Lf just in front of Rf and stand on the balls of both feet (ct 4), hold (ct 5, 6). The arms are held in 2nd pos., palms down. . . . . 2 meas.

Remaining on the balls of both feet, twist and bend the trunk and head toward the L, and swing the arms toward L, so that both are extended to L side, the R arm being over and in front of the head (ct 1, 2, 3), twist and bend the body to R, swinging both arms to the R, the L arm now being over and in front of the head (ct 4, 5, 6). . 2 meas.

Repeat, starting Rf always.

### Expression

Think that you hold a palm branch in each hand, and that you fan the air to keep it cool as the queen passes by.

# JOY

*Slide Hop on R and L Feet Alternately, With Arms in 5th and 2nd Pos.*

Music, Vigorous Waltz Time

Slide hop for'd on Rf with Lf lifted backward, raising the arms to 5th pos. (1st meas.), slide hop for'd on Lf, opening the arms far back in 2nd pos. (2nd meas.). During the 1st meas. the head and chest should be lifted somewhat, and the trunk and head also bent sideward to L. During the 2nd meas. the head should be thrown still further back, and well arched, while the head and trunk bend sideward to R. . . . 2 meas.

Repeat, starting Rf always.

## Expression

Think of frolicing about with the utmost joy and abandon. Hurl your body recklessly from one position to another, but, to keep within the realm of art, think of airiness and grace and beautiful arabesques.

## THE PALM TREE

*Balance to R and L, For'd and Back*

Slow 3/4 Time

Formation in lines, all facing for'd.

Step Rf to R (ct 1), step on the ball of Lf just behind Rf heel (ct 2), step on Rf in the same place as before (ct 3). Bend far sideward to R, and starting from 2nd pos., swing L arm sideward and upward overhead, so that both arms are extended toward R. . . 1 meas.

Repeat starting Lf, bending to L and swinging both arms toward the L, passing them overhead. . . . 1 meas.

Step Rf for'd (ct 1), step Lf beside Rf (ct 2), step Rf in the same place as before (ct 3). Swing the arms for'd and upward to 5th pos. amp., palms up, throw the head back and lift the chest. 1 meas.

Repeat this last meas. backwards, starting Lf, opening the arms to a low 2nd pos., palms for'd, bending the trunk and head slightly to R, with face looking down. . . . . 1 meas.

Repeat all, starting Rf always.

### Expression

Think of a palm tree swayed by a gentle breeze. Its trunk (your body) bends somewhat, but the more slender branches (your arms) bend still more.

## LEARNING TO WALTZ

### 3 *Steps For'd and* 3 *Steps in Place, Repeat Backwards*

Music, Waltz Time

Formation: In lines all facing for'd.

Take 3 gentle running steps for'd, starting Rf (ct 1, 2, 3), take 3 similar steps in place, starting Lf and having the feet crossed, with Lf in front (ct 4, 5, 6). Starting from 2nd pos. the arms are lifted sideward and upward to a 5th pos. in which the arms overlap, being parallel and separated by a few inches only, the R arm on top. During cts 4, 5, 6 the head and trunk should be bent to L a little to avoid a look of stiffness. 2 meas.

Repeat moving backward, starting Rf again and finishing with the arms in 2nd pos., palms for'd, the head and trunk bent a very little to R. . . 2 meas.

Repeat all, starting Rf always.

#### Expression

The beautiful, lyric rhythm of the waltz is in itself enough expression for a dance. Here the little pupils may learn it by unconsciously copying the teacher, and following the music's well marked rhythm. The teacher should make the steps rhythmical by making each 1st step of a waltz a little leap, dropping onto the foot from the toe down, then doing the other 2 steps rather high on the balls.

## THE ELUSIVE BUTTERFLY

*Balance For'd and Back, Turn With 4 Steps*

Music, Waltz Time

Formation: In lines, facing for'd.

Step Rf for'd (ct 1), bring Lf up to Rf and rise onto the toes (ct 2), lower the heels (ct 3). Starting with the arms in 2nd pos., raise them to 5th and bend the head and trunk slightly to L. . 1 meas.

Repeat, starting Lf back, opening the arms to 2nd pos. and bending slightly to R. . . . . 1 meas.

Turn in place once around to R with 4 steps on the balls of the feet, keeping them close together (ct 1-4), rest, standing on the balls (ct 5, 6). Hold the R arm out for'd and L arm backward, both at shoulder level with palms down, and lean for'd a little way. . . 2 meas.

Repeat all, starting Rf always, or to avoid dizziness, starting with R and L feet alternately.

### EXPRESSION

A butterfly is circling about you tantalizing just out of reach, now in front of you, now overhead, and you are trying to follow its flight.

## SERIES II

## RELAXING

### *Relaxing With Sideward and For'd Bending*

The music is in waltz time, e. g., either of the waltz selections entitled, "Relaxing," in Music for Chalif Studies in Rhythm and Expression."

Formation: A circle, all facing center, with arms hanging naturally at the sides.

Standing on Rf, turn to face somewhat to R and slowly lift the arms sideward and upward to 3rd pos. amp., R up, while bending sideward far to L and backward a little, lifting the chest and letting the head fall back. Try to relax the body so that it will seem to bend still further from its own weight (12 cts). . . . . 4 meas.

Remaining on Rf let the body and arms fall for'd, while facing the center directly. Control this m'v't at first, that is, lower the body slowly and only let it drop of its own wt when it is already bent far for'd, then remain utterly relaxed for a few moments, with arms dangling freely from the shoulders.

4 meas.

Repeat all, transferring the wt to Lf and raising the L arm. . . 8 meas.

Repeat all as many times as desirable.

Think that your body and arms are so heavy that you can scarcely lift them, and when you have managed to reach the desired pos., let the body sag from its own wt, until you feel a beneficial stretching of the torso. Then collapse for'd as if you had no more strength, but control the falling to avoid injury. Then with another great effort lift the body and bend it to the other side, and so on. If you do the exercise correctly you will afterwards feel very light and free.

## SONG OF SORROW

1 *Slow and* 2 *Fast Steps, Repeat, Attitude to One Side Then the Other Side*

Music 4/4 Time

Step Rf for'd and rest (ct 1-4), step Lf for'd (ct 5, 6), step Rf for'd (ct 7, 8). During cts 1-4 the arms are slowly lifted to 5th pos. amp., palms up, and the face looks up with chest lifted. During cts 5-8 the arms are slowly lowered to a low 2nd pos., palms for'd, the head droops a little the trunk bends slightly to L. . . . . 2 meas.

Repeat starting Lf. . . 2 meas.

Step Rf to R, turning to face R, and remain thus for 8 cts, while slowly lifting the arms for'd and upward in 4th pos. with R arm above and both palms up, then curve both arms upward and finally on ct 7 clasp the head with the R arm held vertically, so as to partially conceal the face, and place L hand lightly against the front of the R shoulder with elbow drooping to rest against the chest. At this time the head should be thrown far back, the body, too, being bent backward somewhat. Do this bending gradually, not finishing it until ct 7. 2 meas.

Repeat these last 2 meas. stepping on Lf. . . . . 2 meas.

Repeat as long as desired, starting Rf always.

Grief is here portrayed in a beautiful manner—the poetry of grief, it might be called. The dancer is so attuned to beauty that she cannot help but express it in all moods.

The movements should be done with great fervor, the arms, head and body moving with a slow intensity, each position being built slowly until the very last moment when a sudden small impulse finishes it and gives accent. Let this impulse be shown most clearly when clasping the head, as if slowly accumulating grief had reached its climax.

## BREAKING SURF

*Waltz For'd and Back, 4 Steps For'd and Rest*

Music, Slow 3/4 Time

This exercise should start with Lf, so that the closing attitude will appear at its best when seen from outside the circle.

Waltz for'd, starting Lf (ct 1, 2, 3), waltz backward, starting Rf (ct 4, 5, 6). The arms go to 5th then to 2nd pos., while the trunk and head bend a little to R and to L. . . . . 2 meas.

(Waltzing here is: step Lf for'd, step Rf beside Lf and step Lf in the same place as before.)

Take 3 steps for'd, starting Lf (ct 1, 2, 3), stepping for'd on the ball of Rf, stand with the wt on the balls of both, the feet being separated for'd and back by about 18 inches. Slowly bring the L arm for'd and swing the R arm in a semi-circle backward, upward and for'd, while the body bends for'd and twists far to R, so that the shoulders face outward from the center of the circle. The face, too, looks outward. Thus in this closing pos., the arms are extended for'd, being approximately parallel, the R arm above the head, and L arm below it, the palms facing each other. . 2 meas.

Repeat all as many times as desired, starting Rf always.

## Expression

A wave of the sea gathers momentum (the 1st 2 meas.), then gently rises toward the beach, curls over, and breaks (3rd and 4th meas.). Let the dancer try to show with her body the rhythmic flowing of water, and the final curling of the wave, by a long forward curve of her R leg, body and arms.

## SHOWER OF PEARLS

*Step Swing and 3 Steps For'd, Turn With 2 Skips, Slide Step Step Hop, Rest, Circling With the Arms*

Music in Waltz Time

Step for'd on Rf and rise onto the ball, lifting L knee high for'd and much bent (ct 1, 2, 3), take 3 steps for'd starting Lf (ct 4, 5, 6). During cts 1, 2, 3 the arms go to 3rd pos. amp., R up, while the trunk and head are thrown far back and twisted so strongly to L that the shoulders face inward toward the center of the circle. During cts 4, 5, 6 the arms make a prep. m'v't to 1st pos. while the body resumes a normal pos. . 2 meas.

Do 2 skipping steps, starting Rf, turning completely around to R while progressing in line of direction (6 cts). For the 1st skip the arms are in 3rd pos., R up, the trunk and head bending to L, and this pos. is reversed for the 2nd skip, so that the body is full of action in bending from side to side. . . . 2 meas.

Move diag. for'd R with slide step step hop, starting Rf (ct 1-2, 3, 4-5, 6). The arms wave upward to high lateral pos. on the R, the body and head bending to L and back. . . . 2 meas.

[High lateral pos. means that the arms are extended diag. upward to R, being parallel with palms out, and L arm lower and further for'd.]

Remaining on Rf with Lf resting on the floor behind, describe a large circle with the arms, which should remain parallel, by swinging them upward toward L, then downward at the L, across in front and upward on the R to the starting pos. Meanwhile the body seems to circle with the arms as it bends far to L. The head, too, may follow the arms, but at the very last moment the face should turn away toward the L capriciously.

8 meas.

Repeat all, alternating L and R feet.

## Expression

A mermaid is dancing on the waves, all dressed in sea-weed and adorned with coral and pearls. She has such wealth in her palace under the sea that she can throw away handfuls of pearls and never miss them. Thus with pearls she entices the divers to her caves under the sea.

## WILFUL NYMPH

*An Accented Polka and 2 Skipping Steps*

Music, 2/4 or March Time

Lift Rf knee for'd (prep. m'v't), step for'd with a light stamp on the ball of Rf (ct 1), step back on Lf (ct and), step for'd on the ball of Rf again, but without a stamp (ct 2). Note that there is no progression on this polka step. After lifting the arms for'd and upward, bring them down in front to chest level, emphatically, with palms up, and at the same time throw the head back with emphasis, lifting the chest. . . 1 meas.

Do 2 skipping steps for'd, starting Lf and lifting the knees high for'd and much bent (ct 1, 2). Bend for'd very considerably, with arms extended downward and backward. . . . . 1 meas.

Repeat all, alternating R and L feet.

### Expression

This happy maid has a mind of her own, and shows it when she dances. She does her steps with precision and accent, and a general manner of saying, "I will do as I please," as she prances joyously.

## GATHERING FLOWERS

### 3 *Steps For'd, Kneel, Rise, Turn With* 2 *Skips*

Music, Slow 6/8 Time

Take 3 steps for'd in this rhythm: step Rf for'd (ct 1, 2), step Lf (ct 3), step Rf (ct 4), rest (ct 5, 6). Raise the arms to 3rd pos. amp., L arm up, with palm for'd, while the face looks down at the ground. . . . . 1 meas.

Kneel on L knee close beside Rf, and pick an imaginary flower in front with L hand, while the R arm is in 2nd pos. back of the shoulder line (6 cts). . 1 meas.

Rise on Rf, lifting L hand high for'd and upward, looking up at it, and keeping the R arm in 2nd pos. (6 cts). 1 meas.

Turn completely around to R with 2 skipping steps, starting step Lf across over Rf, and lifting the knees for'd with each skip (6 cts). The arms are held in a rather high and curved 5th pos. amp. 1 meas.

Repeat, alternating R and L feet.

#### EXPRESSION

Pretend in the 1st meas. that you really see a flower. Let your L hand and your face show that it is a particularly lovely one. After you have picked it, rejoice in it.

## FLYING HIGH

*Slide Hop, Step, Step*

Music, 6/8 or Waltz Time

Slide hop high on Rf with Lf lifted backward (ct 1, 2, 3), step Lf for'd (ct 4, 5), step Rf for'd (ct 6). To make the steps continually light, spring high up from Lf on ct 4, then have the feet together in the air for a moment before landing on Rf. This springing up is like a leap and a cut made in air. The arms are used like wings, being in 5th pos. amp., palms down, the head is thrown back, chest lifted and back well arched.

1 meas.

Repeat starting Lf and continue alternating R and L feet as long as desired.

### Expression

Try to fly high in the air like a bird, using your arms like wings to lift you from the earth. Especially on ct 1 of a meas. try to lift yourself by lifting your arms and chest as you spring from the floor. And if you spring up again on ct 4, it will seem to those who look on that you never touch the floor at all.

# ASPIRATION

*Waltz For'd, Waltz Backward, Run 4 Steps For'd and Rest on Both Balls*

Music, Slow 3/4 Time

Step Rf for'd (ct 1), step on the ball of Lf across in front of Rf (ct 2), step Rf in the same place as before (ct 3). The R arm swings for'd and upward, curving rather closely over the head vertically, being only a few inches away from it, while the L arm remains in 2nd pos. the chest is lifted and head thrown so far back that the face looks directly upward. . . . . 1 meas.

Step Lf back (ct 1), take a long step on Rf across behind Lf (ct 2), step on Lf in the same place as before (ct 3). The arms swing backward on the L side, being parallel with palms turned outward; the trunk bends rather far for'd so that the face may look backward in the direction of the hands. . . . 1 meas.

Take 3 steps for'd (ct 1, 2, 3), step Lf just in front of Rf and rest on the balls of both feet (ct 4, 5, 6). The arms go to 1st pos., then open to 2nd a little behind the shoulder line, with palms up. Finish with the face looking slightly upward, to give spirituality to the attitude. 2 meas.

Repeat all, alternating the feet.

I follow a high ideal (1st attitude); will you come with me, my friend (2nd attitude); I have faith that we will reach the goal (3rd attitude).

## ARRESTED MOVEMENT

### 2 *Cross-step Polkas, 4 Skips, Repeat All But Omitting the Last 2 Skips*

Music, Well Accented 2/4 Time

Do 2 cross-step polkas, starting Rf (ct 1, and, 2, 3, and, 4). For the 1st polka the arms are in 3rd pos., L up, while the trunk and head bend to R. This pos. is reversed for the 2nd polka. . 2 meas.

[A cross-step polka is: describe an inward half-circle in the air with Rf (prep. m'v't), step Rf across over Lf (ct 1), step Lf just behind Rf (ct and) step Rf across in front of Lf again.]

Do 4 skipping steps for'd, starting Rf (4 cts). Whenever skipping on Rf the R arm swings for'd and upward and L arm downward and backward, while the trunk bends to L slightly. This pos. is reversed when skipping on Lf, the arms being always in opposition to the lifted knee. . . . . 2 meas.

Repeat the 1st 2 meas. . 2 meas.

Do 2 skipping steps only (2 cts). 1 meas.

Stand still for 2 cts on the ball of Lf with R knee lifted for'd, that is, stand in the pos. of the last skipping step and hold this pos. without motion. The pianist should be told to stop playing,—to omit this meas. altogether. . . 1 meas.

Repeat all, starting Rf always.

Let the dancers imagine that some fairy has waved her wand and caused the earth to stand still for a moment, and all sound to cease. Then a moment later (or to be exact, 2 cts later), she waves her wand again and all goes on as before. The dancers will get training in rhythm by learning to calculate 2 cts exactly, without the help of the music.

# ONWARD DASH

*4 Skipping Steps and 4 Slides*

Music, March Time

Do 4 skipping steps for'd around the circle, starting Rf, and lifting the knees high for'd and much bent (4 cts). The body is bent far for'd, and the arms extended downward and backward. 2 maes.

Do 4 (or rather 3½) slides for'd in line of direction, starting Rf (4 cts). These slides are done on the balls of the feet, which are in a slightly crossed pos. The head is thrown back, chest lifted, the trunk bent and twisted to R, the L arm curved over and in front of the head, as if holding a shield, while the R arm is held downward and backward. 2 meas.

4 meas.

Repeat, starting with R and L feet alternately.

[A slide is: slide for'd on the ball of Rf (ct 1), step Lf just behind Rf, cutting Rf out (ct and) ].

## Expression

The irresistible onward rush of a conquering army is here portrayed by swift-moving dancers. But let it be a mock battle with all the joy of make-believe.

## WEEPING WILLOW

*Balance to R and L; Run to Side and Bend*

Music, Slow Waltz Time

Formation: in lines, all facing for'd.

Step Rf to R (ct 1), step on the ball of Lf just behind Rf (ct 2), step on Rf in the same place as before (ct 3), repeat to L, starting Lf (ct 4, 5, 6). During cts 1, 2, 3 the arms go to 3rd pos., L up, while the trunk and head bend to R. During cts 4, 5, 6 this pos. is reversed, the arms passing overhead in going to the L. 2 meas.

Run a few gentle steps to R, the Lf stepping across in front each time (ct 1, 2, 3), standing on Rf bend as far sideward to R as possible and also for'd, having Lf resting on the floor behind and both knees bent slightly, to bring the body lower down. During all this time the arms swing upward in a large semicircle overhead, and then downward at the R, at the end the hands being down near to the floor. . . . 2 meas.

Repeat all, alternating R and L feet.

### Expression

The wind blows the weeping willow branches this way and that, and then when the wind ceases, they droop down softly toward the earth.

## First Variation

A more advanced form of this exercise is as follows:

Do the exercise to the R only, as described above. . . . . 4 meas.

From the drooping pos. raise the body very slowly, lifting the arms high for'd and upward, and lastly lift the L leg backward from the hip, rising onto the ball of Rf, throwing the head back and lifting the chest. The ideal for the exercise would be to take this closing pos. on the 3rd meas. and hold it for the 4th, but most students would feel obliged to take it on the 4th for lack of balance. 4 meas.

Repeat all, alternating R and L ftt.

## Second Variation

Repeat the 1st 4 meas. of the exercise to R, then turn in place to R with many little steps on the balls of the feet, the R arm for'd and L arm back, the body inclined to R and for'd (5th and 6th and 7th meas.). stand on the ball of Rf with Lf lifted backward, the arms in 3rd pos. amp., R up (8th meas.).

# DANSE FANTASTIQUE

*Running Sideward*

Music, 2/4 Time

The class stands in lines facing for'd.

Preparation: Raise the arms upward and for'd, then, keeping them thus bend far sideward to L. While maintaining this sideward bend with arms extended toward L of stage, being approximately parallel, run sideward toward R of stage, starting Rf and stepping Lf across in front each time, keeping the knees straight and lifting the feet high for'd with each step. Continue this running for 16 steps (16 cts). The body should appear to be bent and twisted far to L and back.

4 meas.

After a short pause in the music repeat to L, starting Lf. . . . 4 meas.

Repeat all twice more. . 16 meas.

24 meas.

## Expression

Think of fantastic, eerie creatures who live in the heart of the woods, and there gambol and play in their own strange way.

## MID OCEAN

*Balance For'd and Back, Pivot Step in Place, Bending For'd*

Music, Slow 3/4 Time

Formation: In lines, all facing for'd.

Step Rf for'd (ct 1), step Lf beside Rf (ct 2), step Rf in the same place as before (ct 3). Raise the arms to 5th pos. amp., palms up, and look upward, with chest lifted. . . . . 1 meas.
Repeat backwards, starting Lf, lifting R arm high for'd and upward with palm in, bringing L arm to 2nd pos., continuing to look upward. . . 1 meas.

Step for'd on Rf from the down as if dropping onto it (ct 1), step on the ball of the Lf just behind Rf (ct and), repeat these 2 cts 4½ times more, finishing on Rf (ct 2-6). Slowly curve the R arm over the head vertically and rather closely, while bowing the head and also bending for'd gradually from the waist, then after a time let the R arm slip downward from the head and reach almost to the floor. The shoulders should be turned somewhat to L, so that this bending is partially sideward to R. The L arm should fall little by little to the side.

2 meas.

4 meas.

Repeat, starting R and L feet alternately for 5 or 10 times in all, since the music for this exercise has 20 meas.

Think of the very large slow waves in mid-ocean, with their high peaks and deep troughs. Think, when bending for'd, that you are going down, down, down, into one of these deep hollows.